

A circular logo with the text "NINO MIER GALLERY" arranged in a circle around the center.

NINO MIER  
GALLERY

**ETHAN COOK**

*LANDSCAPES*

OCTOBER 7 - DECEMBER 4, 2021

NINO MIER GALLERY MARFA  
218 N. HIGHLAND ST  
MARFA, TX 79843  
INFO@MIERGALLERY.COM



## **ETHAN COOK**

### *Landscapes*

October 7 – December 4, 2021

Nino Mier Gallery is pleased to present *Landscapes*, our second solo exhibition with Texas-born and New York-based artist Ethan Cook. The exhibition expands on the artist's ongoing conceptual and visual interests in medium, material, and minimalism. Twelve new paintings and one sculptural installation will be on view in Marfa, Texas from October 7 to December 4, 2021.

*Landscapes* is titled not after the content, quality, or orientation of the works on view in the show, but rather after Cook's responsiveness to the atmosphere of the west Texan desert. The artist lived in Texas for most of his life, including a year-long stint in Terlingua, a town close to Marfa, in 2008. This exhibition offered him an opportunity to reacquaint himself with the elemental forces that shape this unique landscape. The new suite of paintings departs from Cook's earlier work, which sutured two-dimensional planes of color next to one another, using the canvas' natural boundaries. Instead, they now evoke a figure-ground dynamic, wherein imperfect, curved shapes of color cut from canvas emerge before a muted, sand-colored backdrop that—when viewed consecutively—feel as vast as the desert floor. The curved, irregular rectangular shapes seem to multiply and drift upwards on the canvas, as though they were heat waves radiating off an overheated earth. Cook's color palette has also shifted in this body of work, away from dark blues and blacks and vibrant secondary colors, and towards more softened, neutral hues like lavender and butter yellow, and the jewel tones of night like deep purple and blood red.

Cook's paintings are composed of colored fabric panels that have been hand woven on a four-harness loom, stitched together, and stretched on bars. Foregoing the notion that in order to paint one must apply pigment to canvas in some way – be it by brush, by knife, or by hand – Cook instead uses a loom to weave large swaths of colored fabric that make up his surfaces. He devises his compositions by laying colors on a flat stretcher, walking around the stretcher to regard them from all angles, then shifting and re-shifting until their balance is satisfactory. "I am conscious of the world through the medium of my body," writes Maurice Merleau-Ponty, whose work influences Cook's thought and method. The body is an interface between the virtual and the actual. For Cook, it is the birthplace of his aesthetic constructions. His works therefore do not so much represent desert landscapes, but rather point to what it might feel like to inhabit them in a mode attuned to the all-sensing body.

Sky, dirt, rocks: these are the primary materials that make up the expansive land surrounding Marfa. But that land also teems with life and history that become apparent the longer one regards it. "I'm interested in 'how the world becomes the world,' and in capturing a moment of creation materially," Cook said. This interest is especially apparent in his sculptural installation, *This Must be the Place*, made of 48 blocks of rammed earth that totals 4 tons in weight. The blocks are arranged in a series of vertical pillars, first increasing in height, then decreasing in height, altogether forming a pyramid shape with gaps between stacks. Rammed earth is a sustainable, ancient building technique of great compressive strength and impermeability that employs raw materials. Because the soil used in rammed earth is compacted in courses, the surface of each block contains striations. Much like the rings visible when a tree trunk is bisected, the intricate ridges in these blocks are material traces of time, process, and becoming.

A desire to work through how one could produce a painting without paint motivates the artist. What usually is understood as merely the medial support of a painting – a canvas – instead becomes the primary material for Cook’s aesthetic gestures. This impulse might be understood as developing a postmodernist approach to ironizing artistic aura. For instance, Robert Venturi’s 1977 *Ironic Column* is a towering wooden sculpture that takes the form of an object – an ionic column – that would conventionally not be regarded as art in its own right, but rather as a supporting structure for something else, be it architecture or sculpture. As with Venturi’s sculpture, Cook’s paintings give center stage to what normally functions as a support to another entity. As his medium is painting, Cook’s material is canvas.

But situating Cook’s canvases in the legacy of postmodernism fails to capture so much of what make his paintings affecting. Working in opposition to Clement Greenberg’s limited definition of the medium of a work of art as only its technical apparatus, Rosalind Krauss understands a medium as “a supporting structure, generative of a set of conventions.” Cook’s work articulates itself in terms of the Kraussian medium—in what painting as a medium does for and to a viewer. Regarding his color fields is still a somatic experience as much as it is a visual one. The artist, who is ever influenced by music, thought about silence and moving silence while constructing this body of work. The silence of the desert is often so loud it can move you.

*Ethan Cook (b. 1983, Texas) has had solo shows at Nino Mier Gallery, Los Angeles; Half Gallery, New York; Andersen’s Contemporary, Copenhagen; Galerie Philipp Zollinger, Zurich; T293, Rome; Loyal Gallery, Stockholm; Anat Ebgı, Los Angeles; Noire Chapel, Torino; Bill Brady, Miami; Sunday-S Gallery, Copenhagen; American Contemporary, New York; Galerie Jeanroch Dard, Paris; Rod Barton, London; Patrick de Brock Gallery, Knokke; and Gana Art Hannam, Seoul. His work has been covered in the Los Angeles Times, the New York Times, the Brooklyn Rail, Interview Magazine, Architectural Digest, among other publications. Cook lives and works in New York, New York.*



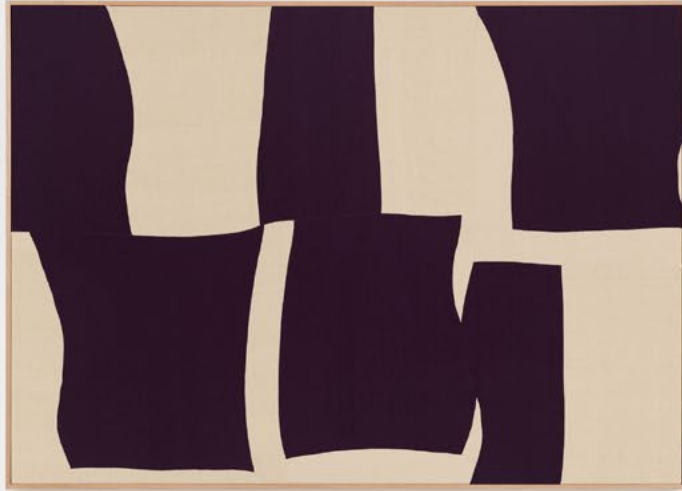
Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
Nino Mier Gallery, Marfa, TX



Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
Nino Mier Gallery, Marfa, TX



*Ecstasy Symphony*, 2021  
Handwoven cotton and linen, framed  
50 x 70 in  
127 x 177.8 cm  
(ECO21.030)





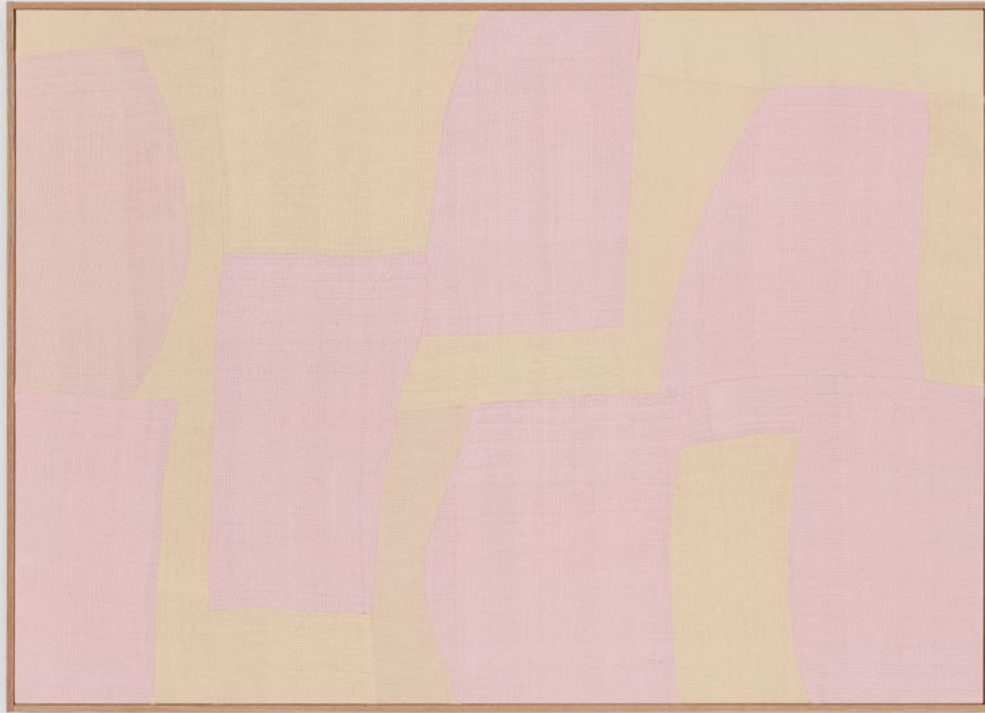
Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
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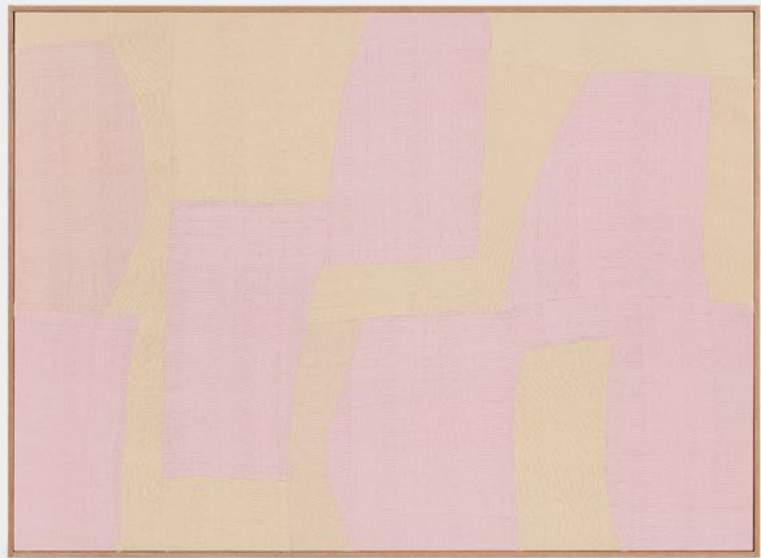
*Blue Bodies*, 2021  
Handwoven Cotton and linen, framed  
50 x 70 inches  
127 x 177.8 cms  
(ECO21.026)





*Fantasy Impromptu*, 2021  
Handwoven Cotton and linen, framed  
50 x 70 inches  
127 x 177.8 cms  
(ECO21.027)







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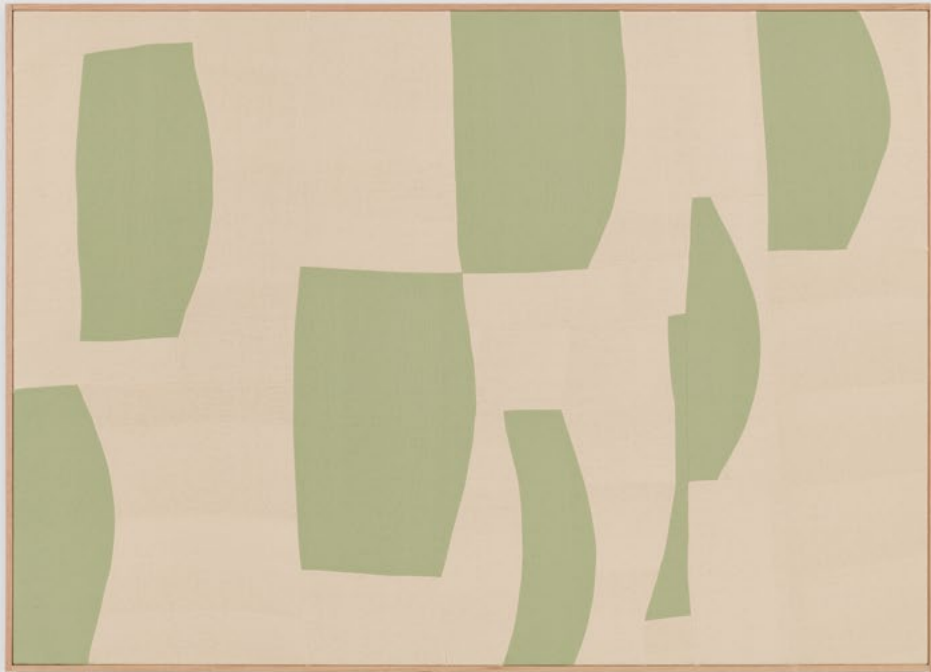
Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
Nino Mier Gallery, Marfa, TX



*Silver Rondo III*, 2021  
Handwoven Cotton and linen, framed  
30 x 40 inches  
76.2 x 101.6 cms  
(ECO21.036)

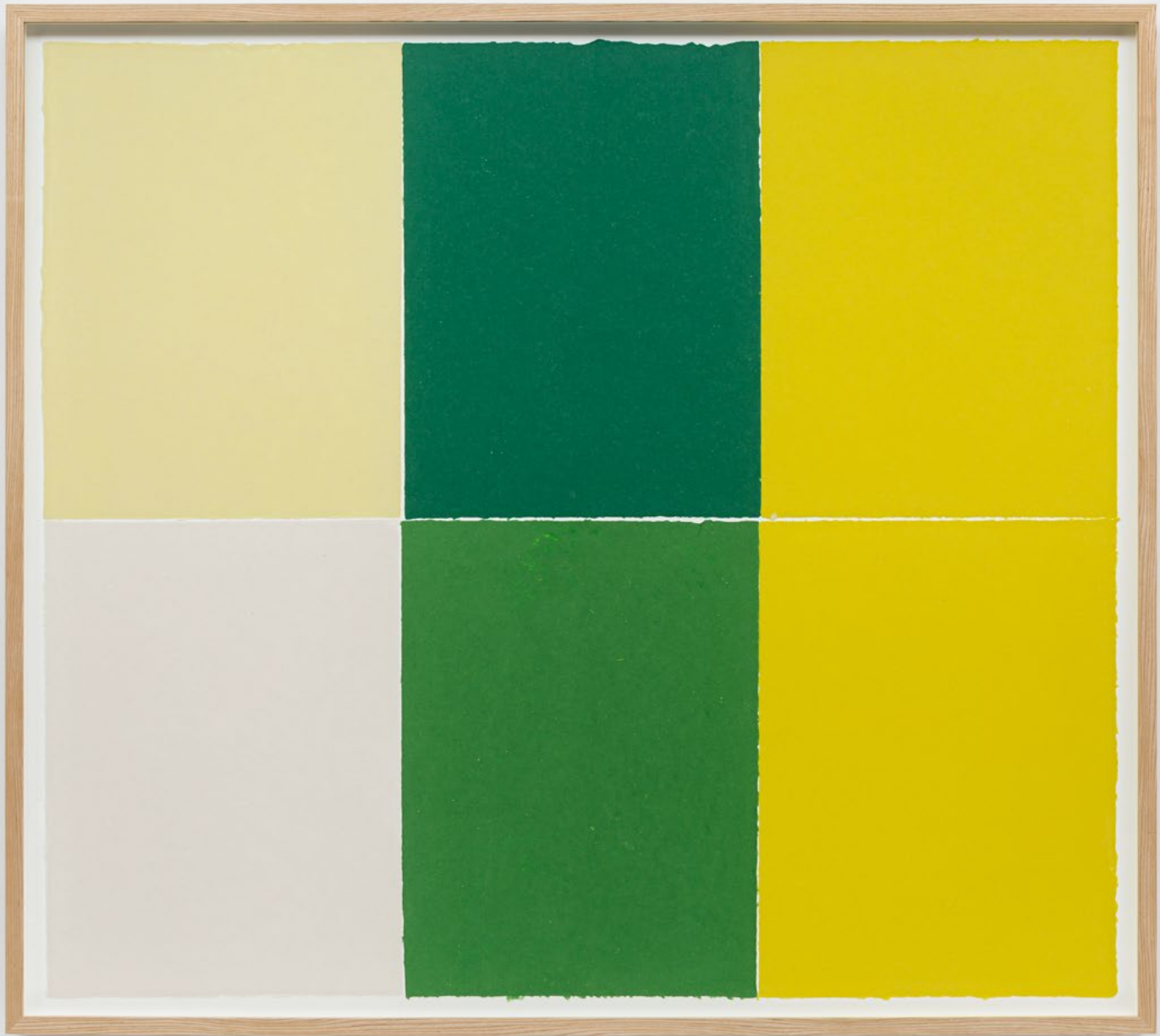






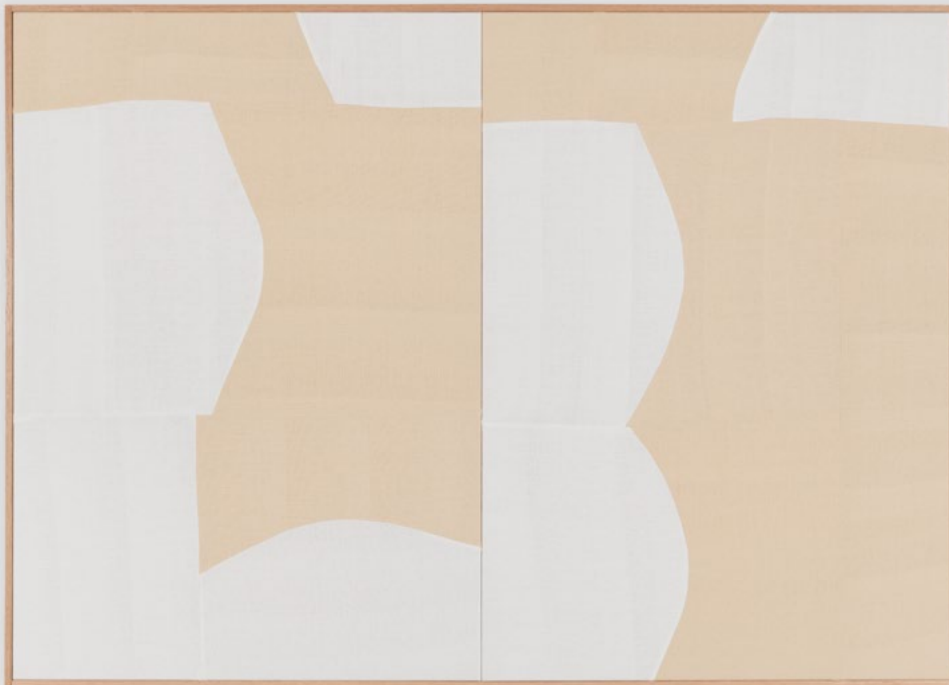
*Green Timbre*, 2021  
Handwoven Cotton and linen, framed  
50 x 70 inches  
127 x 177.8 cms  
(ECO21.033)





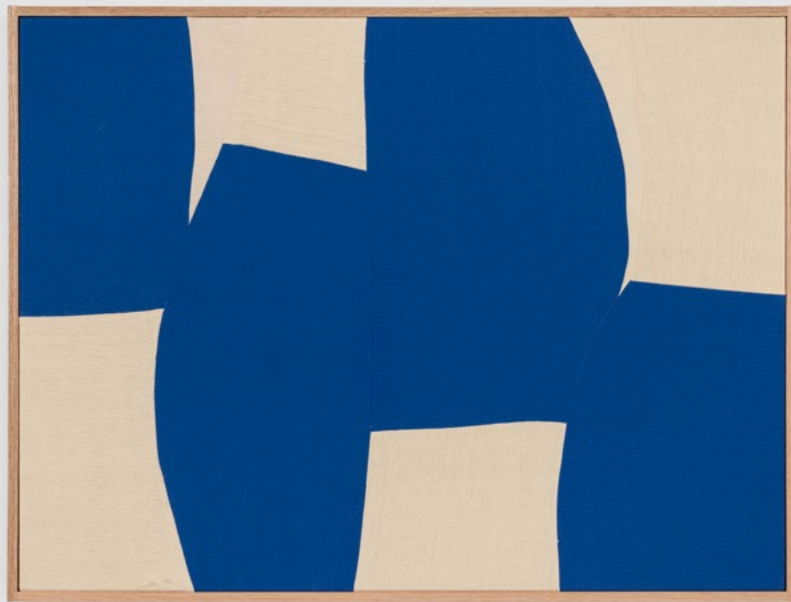
*Alabaster, white, two greens, two yellows, 2020*  
Handmade pigmented paper  
51 1/2 x 57 1/2 in  
130.8 x 146.1 cm  
(ECO20.025)





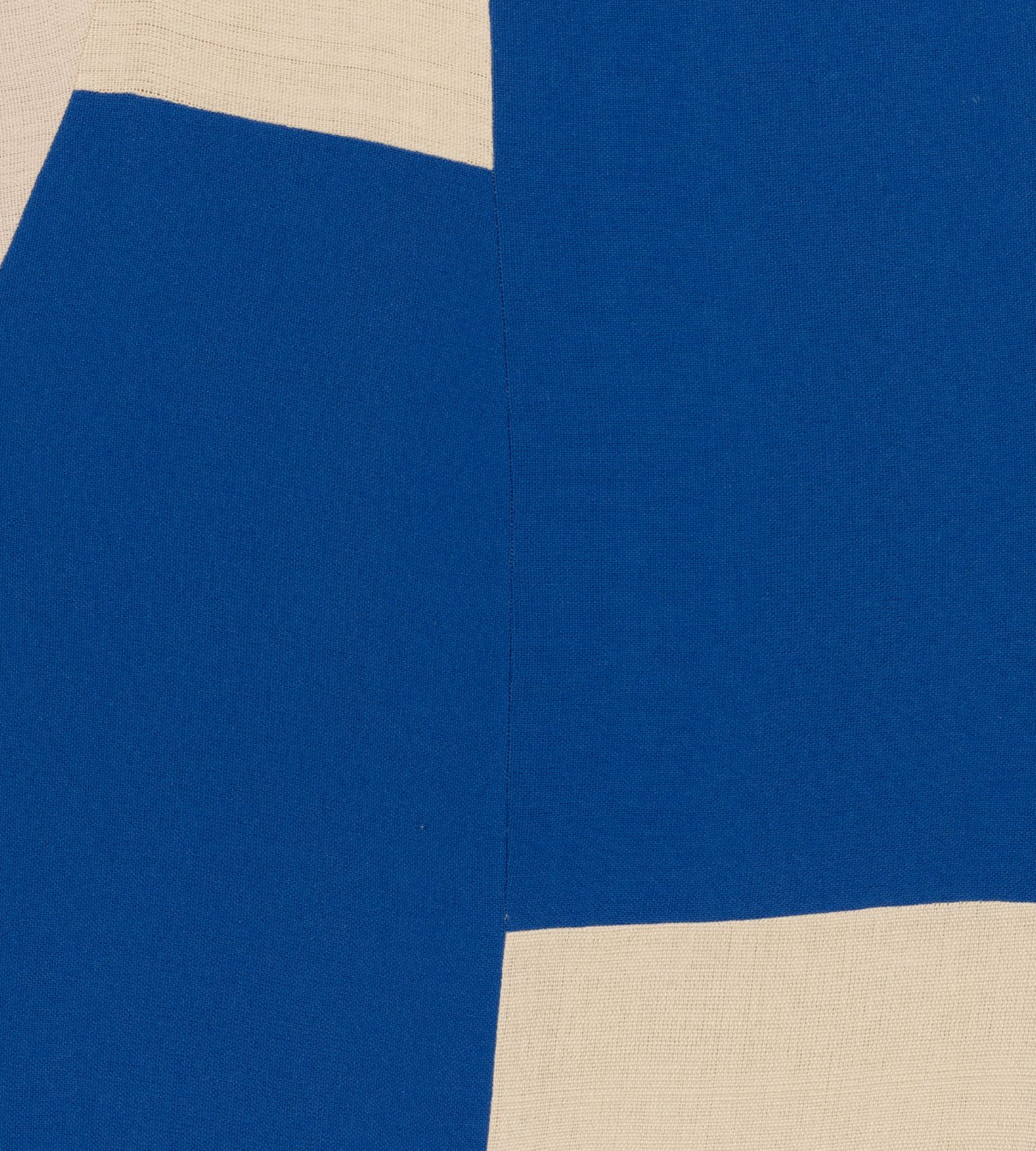
*Moving Silence*, 2021  
Handwoven cotton and linen, framed  
50 x 70 in  
127 x 177.8 cm  
(ECO21.019)

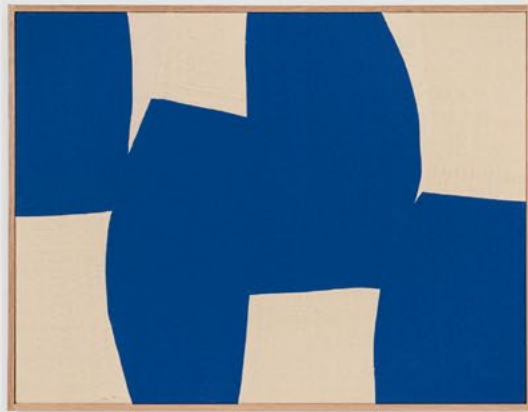




*Body Building*, 2021  
Handwoven Cotton and linen, framed  
30 x 40 inches  
76.2 x 101.6 cms  
(ECO21.037)



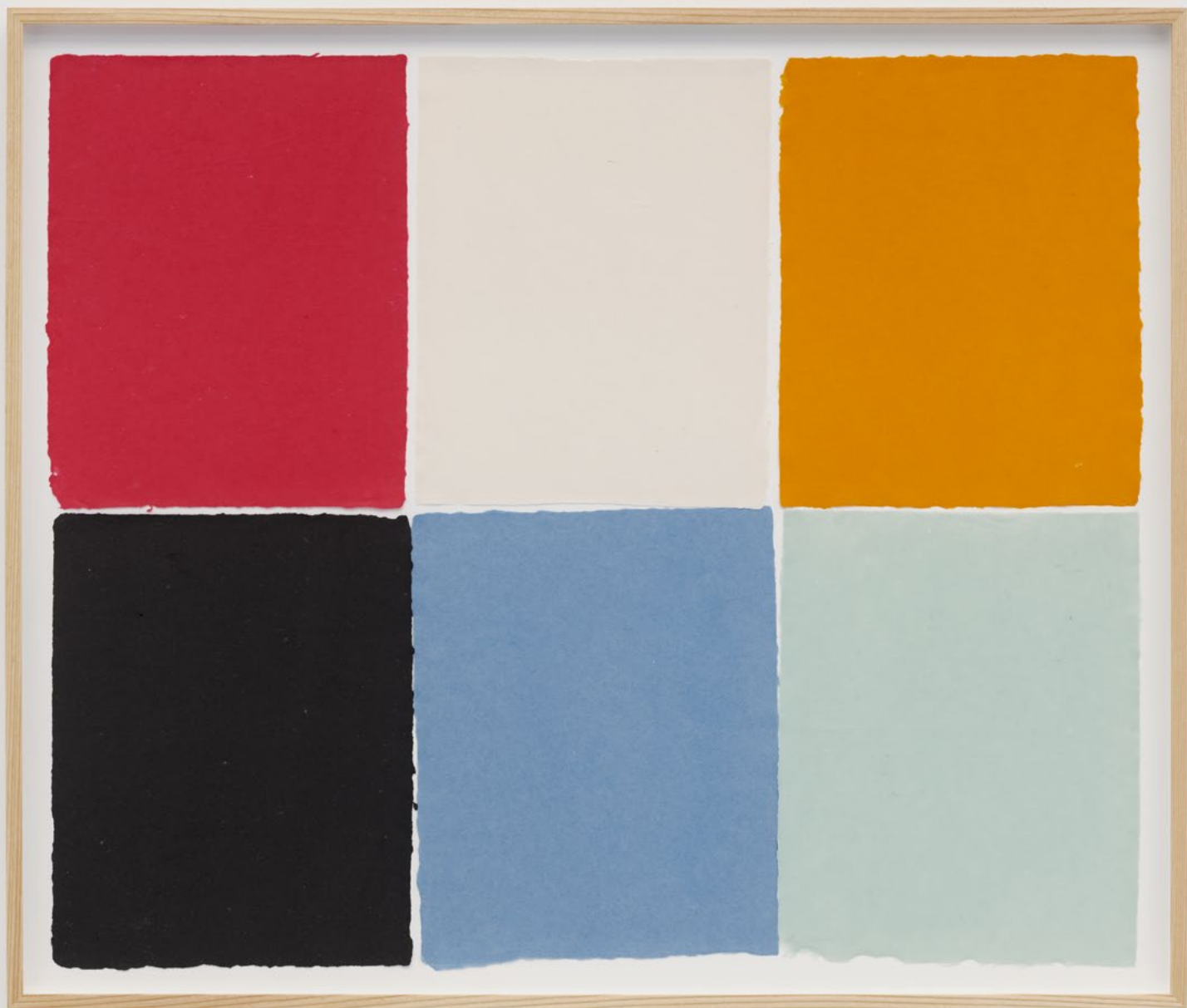






*Red Wind*, 2021  
Handwoven Cotton and linen, framed  
30 x 40 inches  
76.2 x 101.6 cms  
(ECO21.035)





*Red, white, yellow, black, blue, light blue*, 2021  
Handmade pigmented paper  
30 x 36 inches  
76.2 x 91.4 cms  
(ECO21.016)





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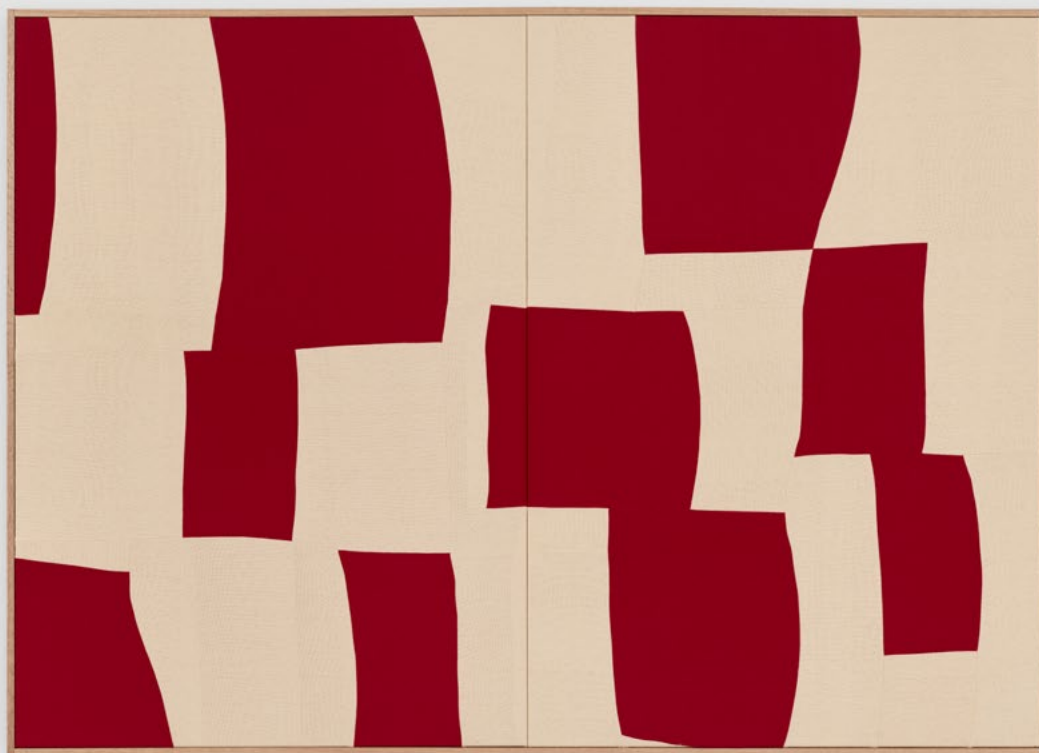




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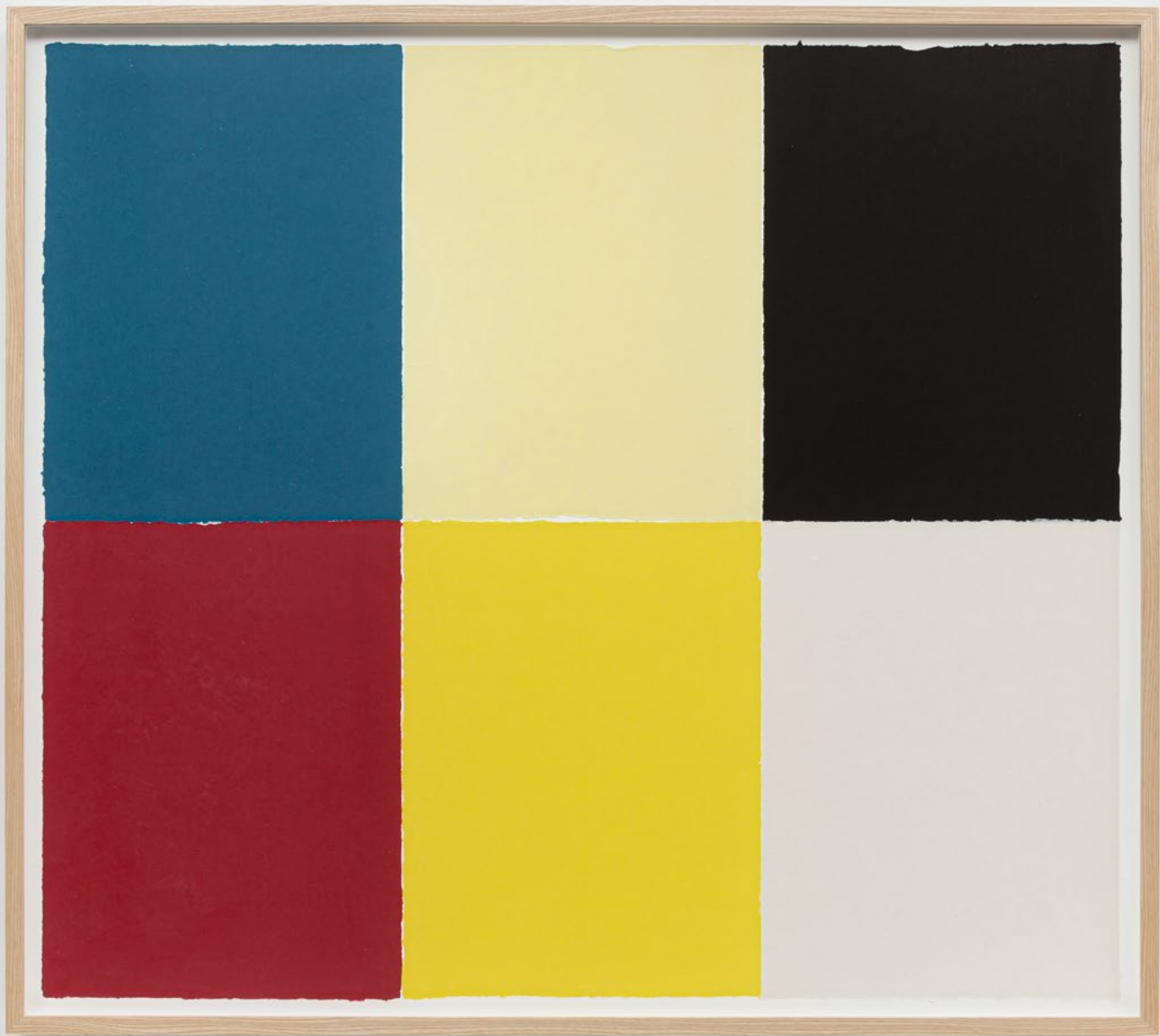


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*Red Rondo*, 2021  
Handwoven Cotton and linen, framed  
50 x 70 inches  
127 x 177.8 cms  
(ECO21.028)





*Blue, red, alabaster, yellow, black, white, 2020*

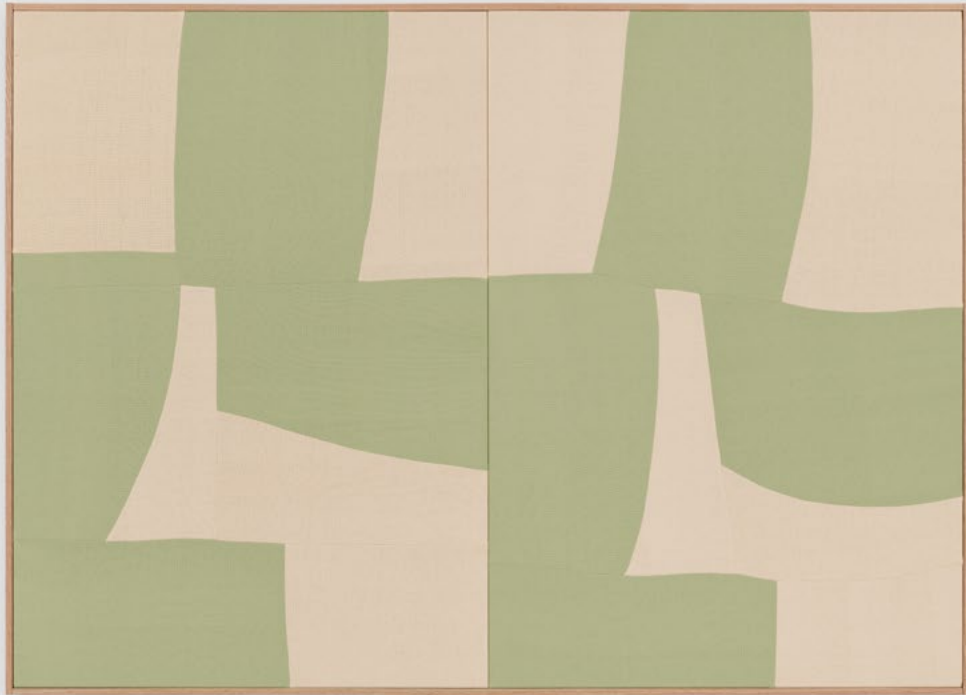
Handmade pigmented paper

51 1/2 x 57 1/2 in

130.8 x 146.1 cm

(ECO20.026)





*Joy division*, 2021  
Handwoven cotton and linen, framed  
50 x 70 in  
127 x 177.8 cm  
(ECO21.021)







*Black, teal, yellow, blue, white, brown*, 2021  
Handmade pigmented paper  
30 x 36 inches  
76.2 x 91.4 cms  
(ECO21.018)





*The way forms go*, 2021  
Handwoven Cotton and linen, framed  
50 x 70 inches  
127 x 177.8 cms  
(ECO21.023)





*Woo*, 2021  
Handwoven cotton and linen, framed  
50 x 70 in  
127 x 177.8 cm  
(ECO21.022)



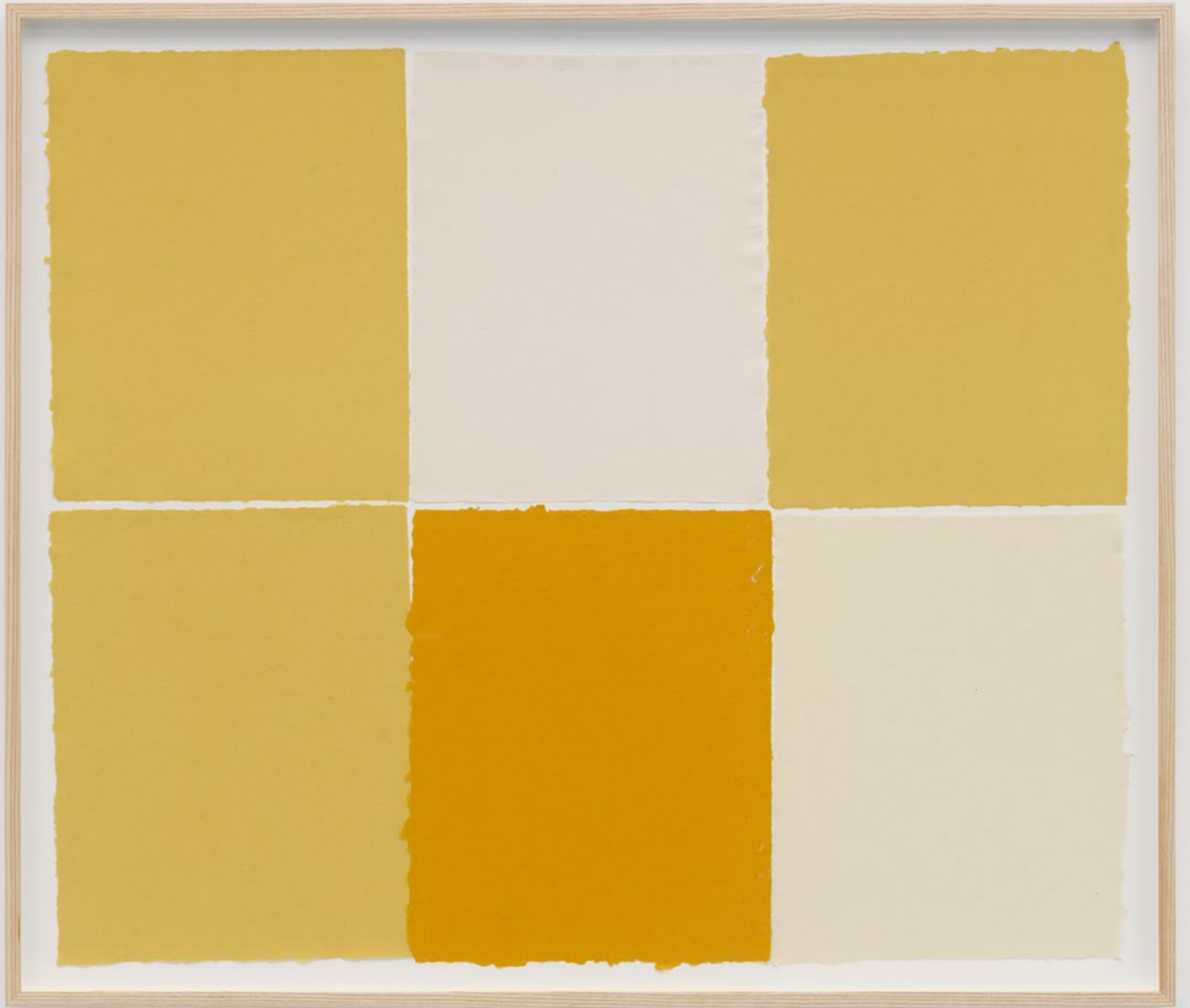


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Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
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*Yellows*, 2021  
Handmade pigmented paper  
30 x 36 inches  
76.2 x 91.4 cms  
(ECO21.017)





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Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
Nino Mier Gallery, Marfa, TX



*Silver Rondo II*, 2021  
Handwoven Cotton and linen, framed  
30 x 40 in  
76.2 x 101.6 cm  
(ECO21.038)





*Silver Rondo I*, 2021  
Handwoven Cotton and linen, framed  
30 x 40 inches  
76.2 x 101.6 cms  
(ECO21.039)







*A Yellow*, 2021  
Handmade pigmented paper  
30 x 36 inches  
76.2 x 91.4 cms  
(ECO21.015)





**TOP:**

*This Must Be The Place*, 2021

Rammed earth

Overall dimensions:

72 x 274 x 12 in

182.9 x 696 x 30.5 cm

Individual Dimensions:

21 blocks - 12 x 12 in each

(ECO21.040)

**BOTTOM:**

*9 Stacks (Marfa)*, 2021

Rammed earth

Overall Dimensions:

24 x 432 x 12 in

61 x 1097.3 x 30.5 cm

Individual Dimensions:

18 blocks - 12 x 12 in each

(ECO21.041)





Installation View of Ethan Cook, *Landscapes* (October 7 - December 4, 2021)  
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## **ETHAN COOK**

Born 1983 Texas, US

Lives and works in New York, NY

### **SOLO EXHIBITIONS**

- 2022 Gana Art, Seoul (forthcoming)  
T293, Rome (forthcoming)
- 2021 *Landscapes*, Nino Mier Gallery, Marfa, TX  
Galerie Phillipp Zollinger, Engadin, CH (forthcoming)  
Figures, Patrick de Brock Gallery, Knokke, BE  
A Rainbow In Curved Air, Loyal Gallery, Stockholm, SE  
Associated Bodies, HALF Gallery, New York, NY
- 2020 Arenas, Nino Mier Gallery, Los Angeles, CA, US (catalogue)  
Papers, T293, Rome, IT
- 2019 Fields, Andersen's Contemporary, Copenhagen, DK  
Sets, Galerie Philipp Zollinger, Zurich, CH  
Bands, T293, Rome, IT
- 2018 The Neutral, Patrick de Brock Gallery, Knokke, BE  
Propositions, Anat Ebgi Gallery, Los Angeles, CA, US (catalogue)  
Ethan Cook, Gana Art Hannam, Seoul, KR (catalogue)  
Mysticism and Logic, Noire Chapel, Torino, IT
- 2017 Less Than Zero, Sunday-S Gallery, Copenhagen, DK  
Decoy, Bill Brady, Miami, FL, US
- 2016 Shakespeare, Anat Ebgi Gallery, Los Angeles, CA, US
- 2015 De Beauvoir Crescent, T293, Rome, IT
- 2014 Problem In Chair Not In Computer, American Contemporary, New York, NY, US  
Ethan Cook, Bill Brady KC, Kansas City, MO, US
- 2013 Felman, Galerie Jeanroch Dard, Paris, FR  
lobstee, Rod Barton, London, UK

### **GROUP EXHIBITIONS**

- 2021 Juan Carlos Maldonado Art Collection, Miami, FL, US (forthcoming)  
Shapes, Alexander Berggruen, New York, US  
Inaugural Exhibition, Nino Mier Gallery, Los Angeles, CA, US
- 2020 Echo Chords, Nino Mier Gallery, Los Angeles, CA, US  
Under Glass, Half Gallery, New York, NY, US  
Paper (and one on wood), Nino Mier Gallery, Los Angeles, CA, US  
Summer Group Show, Patrick De Brock, Knokke, BE
- 2018 Moondog, East Hampton Shed, East Hampton, NY, US  
Winter Show, Koki Arts, Tokyo, JP
- 2017 Sagra ARTDATE, The Blank Contemporary, Bergamo, IT
- 2016 Miranda, Anat Ebgi Gallery, Los Angeles, CA, US
- 2015 Arcitectura e Archelologio, Fondazione 107, Torino, IT  
The Politics of Surface, Berthold Pott, Cologne, DE



- 2014 Ethan Cook, Sam Falls, Emanuel Rohss & Tris Vonna-Michell, T293 in-residence at Sadie Coles HQ, London, UK  
The Go-Between, National Museum of Capodimonte, Naples, IT  
173 E 94th St / Chaussee de Waterloo 550, Paul Kasmin at Middlemarch, Brussels, BE  
Infinitude, Roberts & Tilton, Los Angeles, CA  
Picture/Painting/Object, Gallery Albert Baronian, Brussels, BE  
Difference and Repetition, Luce Gallery, Turin, IT  
Stitched Up, S2, London, UK
- 2013 Space Whole Karaoke, Middlemarch, Brussels, BE  
Equilibrium, Ritter/Zamet, London, UK  
Xtraction, The Hole, New York, NY, US  
This is the story of America, Brand New Gallery, Milan, IT  
Imago Mundi, Curated by Diego Cortez, Fondazione Querini Stampalia, Venice, IT  
Pattern Recognition, Ana Cristea Gallery, New York, NY, US  
Shake Shack Guggenheim, V1 Gallery, Copenhagen, DK
- 2012 Dreamtigers, Ed. Varie Gallery, New York, NY, US  
MADE WITH MUSTARD, East Hampton Shed, East Hampton, NY, US  
Floor Routine, Bodega, Philadelphia, PA, US  
MATTERDADDY, Angstrom Gallery, Dallas, TX, US  
Black Foliage, Nudashank, Baltimore, MD, US  
Slowed & Thowed, Chinatown Arcade, New York, NY, US  
Tlk Drty, Amstel 41 Gallery, Amsterdam, NL  
The Big Stink Moves Like a Moth Towards the Light, Hungryman Gallery, Chicago, IL, US  
Rooms Within Rooms, Apache Projects, Anafi Island, GR  
Brucennial 2012, BHQF, New York, NY, US  
Alchemy, Harvester Gallery, Hudson, NY, US  
FFA, Space Gallery, Portland, OR, US
- 2011 What Brings The Dust Together, New Gallery London, London, UK  
Nom de Guerre, Youth Group Gallery, New York, NY, US  
Refractions, Place Gallery, New York, NY, US  
All the Tired Horses in the Sun, How am I Supposed to Get Any Riding Done?,  
EOC Gallery, New York, NY, US  
Issue Project Room, Industria Superstudio, New York, NY, US  
NurtureArt, Chelsea Art Museum, New York, NY, US
- 2010 Black, White and Read All Over, Envoy Gallery, New York, NY  
It Is What It Is, Envoy Gallery, New York, NY, US
- 2009 Works, Do Right Gallery, Marfa, TX, US



## **SELECTED BIBLIOGRAPHY**

Are These Paintings?, Los Angeles Times p.E3, August 1 2018  
Turning Tchotchkes into Fine Art, New York Times T Magazine, October 8 2015  
Ethan Cook: Problem in Chari not in Computer, Brooklyn Rail, April 2 2014  
Eloquence Magazine, Young & Gifted: 8 Contemporary Artists in their 30s, p.76-83, issue 72, October 2014  
Interview Magazine, Ethan Cook Spins a Yarn, March 2014  
Post-New.com, Ethan Cook Interview, April 2013  
Mossless Magazine, Issue 2, September 2012  
Re-Bel Magazine, Interview with Maksymillian Fus Mickiewicz, Issue 2, March 2012  
IkolkoSpace.com, "Something in the Way", Bleached Bleached Issue #2, January 2012

## **PUBLICATIONS**

2020 ETHAN COOK, Nino Mier Gallery  
2019 Bands/Marks, catalogue, Patrick De Brock  
2018 Ethan Cook, catalogue, Gana Art Seoul  
Ethan Cook, monograph, Anat Ebgj Press  
2013 Felman, monograph, Galerie Jeanroch Dard  
2012 Rawest Destiny, monograph, Bodega Books  
Video Babe, monograph, self-published  
DRTY TLK, Amstel 41 Gallery, p. 10-16



